

WOMAN'S VARIED INTERESTS

FUR TRIMMINGS ON GOWNS AND WRAPS

Light Touches of Russian Sable Delicately Applied to Net, Tulle or Lace Creations are Final Indication of Elegance—Ermine is Worn in Juxtaposition with Black Tulle or Silk Velours.

FROM time immemorial, so far as fashions are concerned, touches of fur on gowns have been considered the final word in elegance. That is to say, if the fur touches were correctly applied. Put on awkwardly and of inferior pelt, they have ever been regarded as the finality in frumpishness.

Small danger that this sartorial crime will be perpetrated this season, for, on the latest models, furs are applied in a manner which only expert couturiers dare attempt to copy and the skins employed are of

actually a belt, is never broad and it has a way of clinging to the figure instead of standing stiffly away from it.

Girdles Are Slender.

One of the best models launched shows the fur girdle as a strip of sable two-thirds encircling the waist and two strips of ribbon joining its ends at the back and tied half way down the hips. About this chiffon creation the only other touch of sable outlines the rounded-out neck. It is a strong contrast, therefore, to an afternoon gown in white char-

ing black satin girdle. A third band flatly outlines the neck of a tulle bodice and, crossing at the bust, runs into side seams near the waist.

Ermine Adapted to Black.

Another stunning adaptation of ermine to filmy black occurs in an early autumn evening wrap consisting of three Chantilly flounces, each narrowly fur-bordered. The longest of these flounces is turned backward from the fronts—after it has been tacked to the chiffon foundation a few inches above the waist—and, carried diagonally over the shoulders, forms a second cape gathered under a white satin collar, flatly turned over and extending into sharp points covering the arm-tops. This model is very good indeed when the lace flounces are bordered with white satin or black velvet ribbon in lieu of fur edging.

Silk velours, among autumn fabrics regarded as particularly smart for voluminous long wraps as well as for suits, is exceptionally sumptuous in black. Absolutely stunning is an evening cloak in magpie—the black in velours, the white in ermine. The fur cloak, dropping to the knees in front and almost to the ankles at sides and back, has a scallop-finished edge. A velours shawl collar coming high against the neck, far over the arm-tops and almost to the waist-line of the fronts, is as large as many a shoulder cape.

Correspondingly broad are the bias-cut ruffles applied to the full sleeves just below the elbow, and even wider is the flounce set on at hips in front, but low-dropped at the sides. Truly a regal wrap, yet withal practical, for the black comes at the neck, the wrists and about the hips. Although sufficiently elaborate for the opera it is not too conspicuous for an afternoon carriage wrap.

Skunk on Becoming Evening Wraps.

The model of Russian origin illustrated is equally practicable for afternoon and evening occasions and becoming to most figures. It is of dark blue panne velvet, skunk fur banding the neck, sleeves and skirt. The latter, closely gathered to the body, which is cut in one piece, with kimono sleeves, fits closely about the hips.

Luncheon.

ICED BOUILLON
WAFERS OLIVES RADISHES
LOBSTER A LA NEWBURGH
BREAD AND BUTTER
STUFFED CELERY
PINEAPPLE SALAD
SALTINES
WATERMELON BALLS.

Iced Bouillon.

Prepare the bouillon from the concentrated essence or from any desired recipe and chill on ice. It should be very cold. Serve in bouillon cups with a very thin slice of lemon in each cup.

Lobster a la Newburgh.

Pick the meat from two good-sized freshly boiled lobsters and cut into small pieces. Melt one ounce of butter in a saucepan, put in the lobster, season with a pinch of salt and a few grains of Cayenne pepper. If desired, two or three truffles or mushrooms, cut into small pieces, may be added. Cook five minutes, then add a wineglassful of Madeira wine and simmer slowly for three minutes. Beat three egg yolks into half a pint of cream and add to the lobster. Stir gently until the sauce thickens, then pour into a hot tureen and serve at once.

Stuffed Celery.

Select the white inside stalks of celery and leave some of the yellow leaves on each stalk. Fill the hollow with cream cheese, into which has been mixed chopped pimiento olives. Sprinkle with salt and paprika and serve on a platter garnished with watercress.

Pineapple Salad.

Arrange bleached lettuce leaves on individual salad plates and place a slice of canned pineapple on each plate. Put a maraschino cherry in the centre of the pineapple and surround with pecan meats. Before serving add a tablespoonful of French dressing made by beating to an emulsion four tablespoonfuls of olive oil, two tablespoonfuls of lemon juice, a quarter of a teaspoonful of salt and the same quantity of sugar. Serve saltines with this course.

Watermelon Balls.

Cut a large watermelon in half and with a potato scoop cut out balls of the red heart without seeds. Serve on chilled plates garnished with nasturtiums.

Satin Autumn Gowns

New Cotton Crepes and Attractive Ruffled Organdies for Midsummer.

EVEN at this time of year one sees indications of the prevailing modes in autumn clothes. Sketched on this page are

very smart. At the neck a half-collar of white satin completes the dress. Topping this dress is a good-looking sailor hat of black velvet, made with a rather high crown, and having as its only trimming some large white flowers. A costume of this kind would be just the thing for tennis week at Newport, if one has to travel any distance. The price of this dress is \$37.50.

Pretty summer frocks are still to



THE WAIST OF THIS DARK BLUE SATIN AFTERNOON SKIRT IS FITTED LIKE A COAT IN THE BACK.

two very attractive models. One is for the street, and the other, a little more elaborate, is for the house. The first sketch shows the back view of the street dress, which is made of dark blue satin, with straps of crepe de Chine on each side of the front, opening over a blue satin waistcoat. The long sleeves are a combination of satin and crepe de Chine, which give the new transparent effect. The skirt is box pleated and goes down to a point in the back. The drop skirt is of satin. In the back the waist is so arranged as to produce a coat effect.

A dress of this sort is useful in the cool autumn days and, with the addition of a ruff of some sort, looks

be found, even though the autumn materials are beginning to come in. A dress that deserves special mention is being shown by one of the Fifth av. shops. It has kimono sleeves, finished by two narrow pleated ruffles, which are about an inch apart. A standing net frill encircles the neck. In the front a small vestee of net is fastened by small buttons. The skirt is made with two rather large puffs, headed by a wee ruffle. Another ruffle is placed at the bottom. As this dress is all white, a contrasting belt of satin gives to the dress great smartness. This frock may be had in sizes fourteen to eighteen years. Price, \$19.50.

The other sketch on this page



A SMART COSTUME OF WHITE CREPE CHIFFON AND BLUE CREPE CLOTH OUTLINED WITH SMALL JET BEADS.

ODD COLOR COMBINATIONS.

Orchid Shades of Blue and Lavender Blend Well with Pink in a Chiffon and Velvet Gown Trimmed with Ostrich Bandings.

WHY is it that certain models look so well on one woman of the brunette and slender or the blonde and plump type and so impossible on some other woman of precisely the same type? Careless observers realize that this is so, and take no further interest in the matter. But the artist, in fact or feeling—for many a mind artist cannot draw a straight line—knows at a glance that the fault lies in the color scheme.

Blue and Green Flowered Foulard. A natural feeling for colors and their blendings is expressed by those women in New York society who do not have an unlimited amount of money to spend upon their wardrobes. One of these is the Titian-haired wife of a rising artist. A recent achievement of her dressmaker, perhaps working under the advice of the artist-husband, is the costume which she wore to the races.

With a skirt and sleeves in flowered blue and green satin foulard was a satin tunic in blue of precisely the shade which blends with foliage color. Blue cordings, lacing the sides of the tunic from under the arms to below the hips, showed strongly above the green of the foulard. Absolutely simple, this costume. Yet, as a keen observer remarked: "For a person whose features are distinctly irregular, she's the best looking woman who goes about in society."

Clover Pink with Aquamarine Blue.

Clover—a very lovely shade of pink—is not in general use simply because some women who know the effect of different artificial lights on pinks are afraid to use it. Others distrust their ability to blend it happily with some other tone. It took daring—or firm conviction—to combine clover pink and aquamarine blue in a chiffon afternoon costume which was first worn at the Flower Show at Southampton.

The skirt, full gathered into its waistband, was caught in about the knees in a vague and clever style which disguised the hip lines. Yet it was not draped. The bodice, starting in gathers from the lower half of the arm-eyes and crossing several inches above a narrow frill-finished edge formed a square décolletage like that of the eighteenth century sacque. Frills of even width, crossing the shoulders, defined the tops of plainly set-in mousquetaire sleeves.

Anyone could have planned so simple a frock, you say. But how many friends have you who would have thought of starting a strip of marine blue broad velvet ribbon from the right shoulder under a cluster of clover pink roses, carrying it to the back of the waist line and then down the skirt and fastening it below the right knee under a second bunch of roses? Surely, not many! The woman who knows enough of art to be afraid of combining colors also knows that none are so difficult to blend perfectly as pink and blue shades, once she gets beyond the familiar Pompadour tints.

Blue Chiffon Trimmed with Ostrich Feather Bandings.

Take an art lesson from the orchid if you have a penchant for blues and lavenders. No flower is lovelier, and that its beauty is as much a matter of coloring as of form you will agree. Someone who realized this fact must have designed the evening wrap which the lady of the clover and blue combination is wearing this summer—not, however, with the pink frock. Its upper portion in orchid blue chiffon is gathered below the knees into

shows a very smart looking afternoon dress of white crepe chiffon and blue crepe cloth. The waist is of the white crepe chiffon, trimmed by two straps of blue crepe cloth that are embroidered in white and outlined in small jet beads, and jet beads adorn the cuffs and also the front of the waist.

Jet Beads Adorn Crêpe Chiffon.

The skirt is fuller than has been the custom and has a double accordion pleated drop skirt. At the waist line a crushed belt of the blue crepe makes a very pretty finish. In the back there is a sash which is part of the belt, and which crosses and ties and falls to the bottom of the skirt. A dress of this kind is most charming for the cool days. Price, \$45.

The Watch Cord a Charming Novelty.

The hat shown with this dress is one of the transparent shapes that give such a soft appearance to the face. It is made of crepe, with a wide brim and black velvet crown. At the side is an aigrette.

A shop not far from Fifth av. is offering some lovely little blue enamel watches of the proper size to be worn on a ribbon around the neck. They are beautifully made of silver or gold plate. With the watch comes a cord to match, and these may be had in all colors for \$9.50.

apply a talent for color blending to her attire. It is in her own home or in the drawing-room of her friends that she appears in gowns of true beauty and of great cachet. Distinctly individual is an ivory chiffon gown, whose décolletage is pointed, whose sleeves wholly veil the arms and end in wide ruffles, which fall over the hands, and whose draperies extend to the ankles. Over this is worn a loose coat of gold and red renaissance brocade, with neither sleeves nor collar.

Girdle in Yellow, Green and Blue. Less elaborate, although no less exquisite, is a gown in aubergine (egg-plant) mouseline de soie. A very décolleté and open bolero of velvet, which closes under in front



LAYERS OF VARI-COLORED CHIFFON RESULT IN A GOWN WHICH COMBINES THE ORCHID SHADES OF BLUE AND LAVENDER WITH PINK. A STOMACHER OF JET BEADS GIVES DIGNITY TO THIS BIT OF AIRY FRIVOLITY, AND THE DESIGN IS REPEATED IN THE JET TIARA, BRUSHING BACK THE HIGH COIFFURE.

Its tone may positively swear at the mauve and blue of the exotic. But somewhere in your garden you will find the flower whose tone is repeated in this evening wrap. That will be the right shade of pink.

Ivory Chiffon Worn with Brocade Coat.

But, after all, it is not on the streets or at the races that one sees the woman who best understands how to

a button, reveals the gown's important note—a voluminous girdle in yellow and green on a Chinese blue ground. This girdle, in Japanese tissue, twice encircles the hips and is knotted low on the skirt. Under the bolero is a shirred peasant blouse in silk tulle, and here again are long sleeves falling partly over the hands. Would these blendings of aubergine with blue and yellow and green have occurred to the average couturier?

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